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CHURCH Music" was a prominent subject at the recent Church Congress held in Liverpool. Dr. Walford Davies, Dr. Basil Harwood, Dr. Varley Roberts, the Rev. C. Hylton-Stewart, and Dr. Richardson, with his choir from St. Saviour's, Southwark, all took part, and the meeting in the Philharmonic Hall was one of the most crowded of the whole series. When will the Congregational Union of England and Wales, the Baptist Union, and the Wesleyan Conference give the same position to "Church music" in their programmes? The Church Congress, though only held once a year, rather frequently gives a place for considering the subject. Surely the Congregational and Baptist Unions, which meet twice a year, could give more attention to it. We cannot speak positively, but we believe we are within the mark when we say that both Unions do not deal with Church Psalmody more than once in fifteen or twenty years.

The long-expected musical edition of "Worship-Song," edited by the Rev. W. Garrett Horder, is now passing through the press, and will be published before the end of the year. It will contain the finest hymns of the present edition, together with about twenty-five new hymns which have struck the Editor as being of special value. The principle on which the book has been edited has been to set the older hymns to tunes with which they have become closely associated; but for the newer hymns, which have never been properly mated with tunes, special ones have been written by some of the most gifted tune writers of the day, including Sir J. F. Bridge, Dr. Walford Davies,

Messrs. Myles B. Foster, Josiah Booth, Arthur Berridge, etc., etc. It will be printed in the best style, and will be issued at prices that will bring it within the reach of the less wealthy.

We do not frequently hear hymn tunes sung in a theatre. But at the close of Sir Henry Irving's farewell performance in Swansea Theatre, the audience began to sing "Lead kindly Light," and afterwards "God be with you till we meet again." Some of those present tried to stop the singing, but it is stated that Sir Henry enjoyed it, and felt greatly touched by this very unusual token of kindly feeling.

Many choirmasters complain of their inability to get recruits for the choir. This does not appear to be the condition of things at Messing in Essex, where a lady seems determined to belong to the choir, though her assistance is not appreciated. On September 25th, when the harvest festival was held, she persisted in sitting in the choir stalls, and the service had to be stopped in consequence of her conduct. As she declined to leave the stalls, the churchwarden had to forcibly remove her, and he afterwards called in the village constable. Several people complained of her conduct, and said they were obliged to stay away from the church in consequence of it. At the harvest festival service the churchwarden especially asked the lady not to cause any disturbance, but she replied that she would sit just where she liked. The lady herself maintains that jealousy and envy are the cause of the trouble. She says she is a member of the choir, and others wanted to get her out of it. Unfortunately, the matter was brought

before the magistrates, and the offending lady had to pay a fine of £2 and costs.

The Bishop of Worcester the other day spoke very strongly on elaborate musical services. He said the cathedral type of service for reverence and beauty was unsurpassed, but he was convinced it ought not to be imitated in parish churches, where they had fallen under the despotism of choirs. They had come to regard monotonizing on a high note as the proper method of reciting, as if there were something

sacred about the note "G." He urged the restoration of the wholesome exercise of the natural-speaking voice. They should take pains to prevent services being protracted by elaborate music. He had been present at many services when the music outran the capacity of the sustaining spirit of praise. People went to church not to enjoy themselves, but to learn to worship. In recent years the advance in worship had not kept pace with the advance in ceremonial and ornamentation of music. It did not please God to hear a better service, unless people could join in it.

Passing Notes.



HE newly published "Life of Sir Herbert Oakeley" is a book of considerable interest to Church musicians, although I am sorry to find that practically nothing is said about the composer's hymn tunes.

It is by "Abends" and "Edina" that Oakeley's name will live, though he essayed higher flights, and some of his anthems, services and chants are in frequent use. It was my pleasure to know Sir Herbert while he occupied the Chair of Music at Edinburgh University, and I can say that his Church music expresses exactly his own deepest beliefs and tastes. I fear he was never very happy in Edinburgh. The professional circle never forgave him because he was an "amateur," though he was an amateur in that best sense that Mendelssohn was an amateur. Sir Charles Hallé once remarked significantly, that the Music Professor at Edinburgh should be "a fighting man and not a gentleman." Oakeley was a gentleman, and when they smote him, he simply turned the other cheek. He was a very fine organist, especially great at extemporising, but an accident in the Alps unhappily turned him in his later years into all but a one-legged player.

Some of Oakeley's experiments in the way of Church music were very interesting. He made a new departure—that is to say, new for him—when, in 1884, he introduced his own "Edina" into his well-known anthem, "Who is this?" He did this, of course, after the example of Bach, as a direct appeal to congregations (generally hymn-lovers even if sometimes fugue-haters), not only to admire, but also to join in. I have never myself found the challenge accepted by a congregation, but I should think the effect would be very fine. "The plan," says Dr. Madeley Richardson, of Southwark Cathedral, "has in my experience proved eminently successful." He goes on to speak of "Who is this?" as a very fine anthem, ending with a developed fugue. It has an orchestral accompaniment. "Edina," at first soft in A flat, then a semitone lower in loudest unison, "rivets the attention of all." Organists who do not already know it should

see this important composition. It presents some difficulties, no doubt, but none, as results have proved, which efficient choirs may not master.

If I am not dwelling too long on the subject, I should like to say something about Oakeley's "Bible Psalter" and "Prayer Book Psalter." The interest of these not too well-known works lies in the editor's laudable object of reconciling the congregational idea of Church music with the artistic ideal. The congregation gets its desire, and sings its unison—but *only in its apportioned verses*. In the rest of the Psalm, to quote, in effect, Sir Herbert's biographer, Cerberus having got his sop is content to keep silence, and no longer, as of old, hangs upon the flanks of an embarrassed choir with his inopportune melody in octaves and other hindrances to harmony. The consequence is that the pure four-part harmony of the choir is able, for the first time in the history of English psalm chanting, to make its proper effect. This judicious use of the principle of contrast was first tried in the Quadruple Chant for the 78th Psalm, written long ago for Canterbury Cathedral. Who that has heard it can forget the effect of the congregational unison coming in at the verse, "Marvellous things did He in Egypt," or at "Then the Lord awaked as one out of sleep," or again of the choir's unaccompanied harmony in "As for His people, He led them forth like sheep"? Oakeley's idea was excellent, but on the whole I would rather not have the congregation attempt the chanting of the psalms under any circumstances. You cannot add to your stature by taking thought; no more can you chant the psalms, even "decently," to use the common term, without a lot of practice. A recent holiday in the heart of England, with two Sunday services every week in the local churches brought this home to me more than ever.

In a practical age there ought to be some return even for an autograph. The genial Autocrat of the Breakfast Table asked only "an envelope, post paid and directed, containing a card or paper to write on." But the collecting mania was young in Dr. Holmes' time. There was then no regularly-established autograph market, where practical



minded worshippers of genius and distinction might, if they had the means, acquire such treasures as easily as they could purchase cheese or bacon. Supply creates demand, and the ingenious autograph hunter, finding that he could make a good thing out of his collection, has gradually become something like a nuisance to the busy notabilities of the day. Different people have different ways of dealing with him. It has been left to Paderewski to indicate the "more excellent way." The eminent pianist has been so pestered for his autograph that he now proposes to make a charge for it. The charge will be half-a-crown, and the resulting cash will be handed over to the fund being raised for a memorial in Warsaw to Chopin. There be thousands who would gladly pay much more than half-a-crown for the signature of the chrysanthemum-headed Pole, and the costs of the Chopin memorial are already assured. It is a capital idea, this charging for autographs. Somebody suggested not long ago that when you want the signature of a celebrity you should send the celebrity a barrel of oysters. But you can't get a barrel of oysters for half-a-crown! Perhaps Paderewski is too modest. Would Patti give away her autograph for half-a-crown?

There has been a discussion in one of the London dailies about the decline throughout the country

of national ballads and melodies. Some writers do not seem to realise the true reason for this decline. You may find it in the decline of the old world customs which were wont to inspire these ballads of the people. Look at that once popular English ditty—

"Come lasses and lads!
Take leave of your dads,
Away to the maypole high."

Has any living soul of this generation ever even seen a maypole? Another favourite song of our grandmothers ran—

"Oh dear, what can the matter be?
Johnny's so long at the fair!
He promised to buy me a bunch of blue ribbon,
To tie up my bonnie brown hair."

In the lips of a modern village maiden such a song would be a pure anachronism. If we would revive our old English airs we must first revive our old English customs. We must "fleet the time carelessly, as they did in the golden days." How I wish we could! Personally, I love the old ways almost to distraction. I read Mr. Hardy's "Under the Greenwood Tree" for the third time the other day, and at the close I had almost broken the chains that bind me to fate in the noisy, restless, smoke-beclouded, hateful city. God made the country, the devil made the town!

J. CUTHBERT HADDEN

The Congregation and the Choir.



HIS was the subject of an interesting paper read at the recent Church Congress by Dr. Walford Davies, Organist of the Temple Church, whose father was Choirmaster at Oswestry Congregational Church for many years. Much that Dr. Davies said applies to the Free Churches as well as to the Episcopal Church. In the course of his remarks he said:—

"In order to direct your attention to the essentially different ideals of congregational and non-congregational Church music, I propose first to put before you the drawbacks and dangers of each. I suppose every art can be separated from its original purpose, and be enjoyed in a variety of ways quite for its own sake. Even the art of preaching may share this fate, and be criticised or admired simply as oratory; and a complex art, such as music, has numberless pleasant by-paths, interesting in themselves, along which we may easily be beguiled. But artistic joys are not objects of public worship. Just as the chief concern of a true statesman is his country's cause, not the fine speech in which he defends it, so the matter of moment to a Church musician is the act of worship, not the art of music. Music merely for music's sake is not to be tolerated in our churches. Everything of the nature of performance is as flagrant in the choir or organ-loft as it is in the pulpit. Judged by this standard, does elaborated non-congregational music stand or fall? I think it stands purified. And what

is the case against congregational music? It is not too artistic or attractive, but too artless, too unattractive, too callow, too feeble. Here, then, we face the dangers of both kinds of Church music. One is in danger of thinking too much of itself, the other of not thinking enough; one is liable to substitute means for the end, the other is in danger of having too little means to attain an end at all. This brings us to the heart of the matter. Whatever else music may become, for us it is simply the language of strong human feeling. And if it be clearly recognised by all that the purpose, the justification, and origin of Church music are to be found in its power to express exalted feeling, I think the exponents of both congregational and non-congregational music would find themselves more tolerant of that which they have opposed and more diligent to improve that which they advocate. It is now easier to direct attention to the essentially distinctive ideals of the two classes of Church music. The genuinely-felt utterances of a mass of people are generally short, intense, convincing, occurring only at great moments. On the other hand, the genuinely beautiful anthem may be long, extensively developed, persuasive as a sermon or a chapter of the Bible. Here is a simple starting point for reform if you desire it. There is an excellent custom in small churches, where good chanting is beyond the choir, to read the Psalms and sing the Gloria, which then no longer becomes a formal, half-tired thing on the same dead level.

But the golden rule for all churches is this: never use music, at any time, in any place, or in any way, when it is less adequate, less eloquent than ordinary speech. This hopeless abuse of continuous singing by both congregations and choir renders real music of both kinds utterly impotent, while the hopeless mixture of two different things defeats the fine purpose of both. Let the congregation only sing that which can be heartily and convincingly congregational; let the choir sing everything beautiful that they can adequately prepare; but let all else be read—and, if a humble layman may dare to say so, let it be read more reverently, less perfunctorily than it often is. To fellow-musicians I would venture to add: do not let us dare to offer renderings in church that are below the standards of good concert rooms. To clergy and churchwardens I would like to say: encourage, expect, demand the best art your choir and organist can give. Finally, to congregations I would humbly add, if I may: listen to anthems with the full expectation of receiving something uplifting; sing heartily only where you can sing; and when you cannot, then follow St. Paul's advice and 'make melody in your hearts unto the Lord.'

DR. BASIL HARWOOD ON CONGREGATIONAL SINGING.

WHAT are the qualities required for congregational hymns? Melody is the primary consideration; its interest is not to be sacrificed to harmonic needs—easy to sing, with no awkward intervals, the compass not much exceeding an octave, with one note to a syllable, dignified and stately in progression, suiting large masses of voices, and breathing a true devotional spirit. How can we best obtain good congregational part-singing? The problem would be partly solved when they recognised that a narrow chancel with a heavy screen was not always the best place for a choir to lead from, and that organs hidden in side-chapels were often smothered. A great step onwards would be made when well-balanced supplementary choirs were formed, and placed in the centre of the church; when everyone had a copy of the tunes as well of the words; when congregational practices were frequent; when the Sunday hymns were well practised at home; when the people were urged by the clergy to exert themselves and be less lazy and timid in their singing. Violins and other stringed instrument playing with the organ did much to brighten up the singing. For a congregation, expression marks were of little use. Let the organist play out boldly, and lead the people.

THE CHORAL FESTIVALS COMMITTEE.

THE annual meeting of this Committee was held at 27, Finsbury Square on October 10th, the chairman, Mr. T. R. Croger, presiding. A memorial to the railway companies for reduction in the fares for singers attending the various festivals at the Crystal Palace was discussed and passed. Mr. Croger was re-elected chairman, and Mr. Warner hon. secretary.

The N.E. London Nonconformist Choir Union.

THERE was a good attendance at the Annual Meeting of the above, which was held at the Downs Chapel, Clapton, on Saturday, October 1st. The President (Mr. Minshall) was unavoidably absent, and the Conductor, Mr. W. C. Webb, A.R.C.O., was asked to preside. On taking the chair he referred to the regretted absence of the Treasurer, Mr. A. L. Cowley, through the serious illness of a member of his family.

In the report read by the Secretary there was cause for congratulation, recording as it did the various items of the year's activities, including the Festival Service at the Congregational Church, High Cross, Tottenham, in November, "The Messiah" at the Downs Chapel in December, and, as those who were present will have fresh in their minds, the excellent rendering of "Elijah" given with full Orchestra at Clapton Park Congregational Church in April.

The Balance-Sheet was not so pleasing, as the balance was on the wrong side. It serves, however, to show the futility of relying on collections. Discussion took place as to future efforts, and it was felt that having made such a good start musically, increased support would result, and the financial aspect thereby be reversed.

Mr. A. L. Cowley was re-elected Treasurer, and the Secretary was directed to send him a letter expressing sympathy with him in his trouble, and acknowledging the Choir's indebtedness to him for his services.

The Secretary, Mr. F. W. Clarke (Shoreditch Tabernacle), was re-elected, and briefly returned thanks.

Master Harold Darke was prevented from being present by a previous engagement. In his absence he was again elected as accompanist, and a letter was directed to be sent congratulating him on gaining the Organist's appointment at Manor Road Presbyterian Church, Stoke Newington.

Mr. Rippin (Mare Street Baptist), in moving the re-appointment of Mr. Webb as Conductor, spoke of his past services, and referred to the improvement noticed in their own choir's singing, which he attributed largely to attending the rehearsals conducted by Mr. Webb. Mr. F. C. Spooner (London Fields Primitive Methodist) in seconding, mentioned that his father (who is the minister) had similarly remarked on their choir's improvement.

Mr. Webb, who was received with cheers on rising, briefly thanked them for their confidence and appreciation, remarking also that if anything justified their existence it was the knowledge that one of the primary aims of the Union, viz., "improvement of the singing," had been accomplished, and with their assistance still better work might be done in the future.

Handel's "Judas Maccabaeus," and Haydn's "Creation," form part of the coming season's programme, and the meeting then resolved itself into an impromptu rehearsal of the most popular numbers in the former work, with Mr. Webb at the piano. Judging by the vitality and vigour of the singing, a good time is before them.

Mr. Fred Stone and his Work in Bristol.



BRISTOL is known far and near as "The city of churches." It is also the birthplace of that popular collection of tunes, "The Bristol Tune Book." Consequently, it is not difficult to imagine that music, as applied to worship, is one of the features of the place. The late Alfred Stone, sometime Editor of the "B. T. B.," and the first chorus-master of the Bristol Music Festival, in the early seventies, by his wonderful personality, excited a strong interest in sacred music in the churches of Bristol and District. This interest has continued with increasing force; and although Bristol may not be as musical, in a general sense, as Birmingham and Manchester, in "worship-song" it can hold its own.

One of the most active and successful workers in this respect in Bristol at the present time is Mr. Fred Stone. He was appointed Organist and Choirmaster of the Eastville Primitive Methodist Church, some eight years ago. By his energy, and with the assistance of ladies and gentlemen devoted to the work, he has raised the singing and music of this church to a point of excellence rarely obtained. It will be seen from the following that their repertoire is of a high order:—"Hear my prayer," Mendelssohn; "Send out Thy Light," Gounod; "Hallelujah," Beethoven; "Be not afraid," Mendelssohn; "Praise the Lord," Goss; "O gladsome light," Sullivan.

Congregational singing is also a strong feature here; Mr. Stone by his judicious playing seems to make everyone in the church take his or her part in the singing. As may be expected from such a capable conductor, much attention is given to punctuation and expressive rendering of the hymns. Mr. Stone is one of the instances of the successful combination of organist and choirmaster.

Mr. Stone's work is not confined to this branch of music. He is the conductor of the Bristol Temperance Choral Society, which was established ten years ago. Prior to Mr. Stone

taking this in hand a scratch choir was formed once a year for the purpose of attending the Crystal Palace fêtes. The choir is now a permanent organisation, and rehearsals are held all the year round with the exception of a few weeks in the summer. Their services are in constant demand, and whenever they are advertised to take part in a programme a crowded house is the general result. It is affiliated to the National Temperance Choral Union, and it takes part in most of the Festivals. In these, as well as in other events, the choir has met with great success in competition. Their record is:—Two

first prizes, two seconds, and one third. In addition to this they competed at Mountain Ash on October 8th this year for the Challenge Vase, won by them at Birmingham in 1903. They again defeated all comers, and still retain this handsome trophy. It should not be construed from the foregoing that the choir exists solely for competitions. These are only adjuncts to their ordinary work. During the course of last season they gave many concerts. For instance, between November and March Mr. Stone conducted at twenty-three concerts given by his choir.

Mr. Stone has been appointed musical director and conductor of the Bristol and District Psalmody Association



MR. FRED STONE.

for three years in succession. This is a choir of 500 voices formed from the various churches of the Primitive Methodist Connexion for the object of improving the singing in their churches, and the study of good tunes which in the ordinary way are passed over; and to bring the choirs into closer touch with one another, and to give a festival every spring by the combined choirs. They render such pieces as Woodward's "The Radiant Morn"; Haydn's "Achieved is the glorious work"; Mendelssohn's "Hear my prayer"; and the principal oratorio choruses.

Besides all these affairs, Mr. Stone was the conductor of the "Happy Evenings" Choir for six years, and during that time they got two first prizes. He has also been successful in training children's choirs. Even the children became affected by the prize "microbe"; as the

only time they competed they pulled off the first prize. On three occasions Mr. Stone has adjudicated at the Junior Choir Contests at the Crystal Palace.

The subject of our sketch has evidently made Strafford's "Thorough" his motto. He has the necessary qualifications for a conductor: firmness, kindness, politeness, combined with

musical knowledge and the ability of creating enthusiasm in every member of his choirs. The consequence is regular and careful attendance at practices, with the result of well balanced singing with good phrasing, enunciation, and attention to light and shade. It is indeed a pleasure to hear a choir under the conductorship of Mr. Fred Stone.

Flattening in Places where they Sing.

BY ORLANDO A. MANSFIELD, MUS.DOC., TRINITY UNIVERSITY, TORONTO,

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(Author of "The Student's Harmony," etc., etc.)



THE pitch of a musical sound being determined by the number of vibrations produced in a given time (generally a second) by some tone producing body, flattening is said to occur when these vibrations fall very slightly short of the required number, sharpening when they are slightly in excess. When the vibrations are considerably below or above the regulation number a totally different note is produced, and a wrong note sung or played. The present article proposes to deal in a very brief and practical manner with the first of these deviations from correct pitch, especially as it concerns church choirs and congregations.

However widely musicians may differ as to the causes producing flattening and the means by which it may be remedied or prevented, they are all agreed that it is one of the worst defects from which any choir can suffer and the most difficult to cure or to avoid. Probably this is accounted for by the fact that people who sing flat are very rarely conscious of the fact, and that one singer addicted to the evil habit of flattening will drag down a number of other singers in his or her immediate vicinity. Sometimes flattening is merely local and temporary, occurring at the approach of a high note or a passage of difficult intonation. In this case it is more perceptible to the average hearer, but is more easy of remedy or avoidance. In other cases flattening is general and of longer duration, such as is often heard in the intoning of prayer or service passage, or in the performance of an unaccompanied piece of vocal music. Here the flattening, although at once detected by the cultivated ear of the professional choir trainer, is not so apparent to the singers or to the general public until reference to some standard of pitch, or the entry of an instrumental accompaniment at the close or during the course of the piece, shows the extent to which the pitch has fallen. This general lowering of the pitch is the ruin of much of the unaccompanied singing and intoning heard in our churches, and gives the choirmaster and the organist more trouble to prevent or cure than any other choral defect.

The causation of flattening is so wide a subject that we cannot hope to deal with it in anything like

an exhaustive manner; and, on the other hand, the remedial and preventive treatment is such a matter of controversy with musicians that our remarks must be suggestive rather than authoritative. Most writers attribute flattening to musical causes solely, but we believe that there are mental and physical causes as well. For instance, a chorister of a hopeful and sanguine disposition is far less liable to singing flat than one of a despondent and hesitating turn of mind. Similarly the nervous, the apathetic, the careless, and the idle, are just the kind of people from whom one would expect failure in maintaining the pitch standard. Then there are many physical defects, such as contracted chests, anæmic or scrofulous constitutions, or some defects or diseases of the vocal organs or vibratory surfaces, all of which are to be found in places where they sing, and in none of which cases can purity of intonation be reasonably expected. Many physical conditions also tend to the production of a flattened pitch, such as cold, cheerless and unacoustically constructed buildings, oppressive and relaxing climates—the last named a prolific cause of a falling below standard pitch. Fatigue, produced by over-exertion or too long duration of work, exercise, recreation, or even singing, is another cause producing the same disastrous result. So then, in general terms it may be said that anything detrimental to the development and correct employment of the vocal organs is calculated to promote flattening.

To suggest remedies or a preventive treatment for a disease produced by other than musical causes is somewhat outside our province. But we shall, probably, have the support of all thoughtful people when we point out that moral and physical training would go far to remedy most of the defects we have above enumerated. High thinking, plain living, moderate exercise, abstention from animal and highly seasoned foods and alcoholic liquors, warmth, ventilation, and moderation in work, exercise, pleasure, and even artistic pursuits, would go far to establish the *sana mens in sano corpore*, while for the rest we would refer our readers to the nearest and most competent physician. Imperfect physique and defective mental or material environments can never help, but must always hinder, the production of perfect vocalisation, and where this

OR



Sweetly through the night.

1

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Moderato.

ORGAN.

Sw. *p*

Ped.

cres.

p Soprano Solo.

Sweet - ly thro' the night comes the

mf *p*

Man

Ped.

dis - tant chime of bells! Hark, and hear the sto - ry that their joy - ous peal - ing

mp

tells; Like the song of an - gels, to us mor - tals giv - en.

p Come the sil-ver mu-sic sound-ing thro'the star-crown'd Heav'n. *rit.*

p *rit.*

Man. Ped.

f a tempo.

Chime ye bells of Heav'n, o'er the sleep-ing earth; Let your

Soprano. pp a tempo.

Chime ye bells of Heav'n, o'er the sleep-ing earth;

Alto.

pp a tempo.

Tenor.

Chime ye bells of Heav'n, o'er the sleep-ing earth;

Bass. pp a tempo.

a tempo.

tongues ring out the sto-ry of the Prince.ly tho' low-ly birth. *p*

Let your tongues ring out the sto-ry of the Prince.ly tho' low-ly birth. *p*

Let your tongues ring out the sto-ry of the Prince.ly tho' low-ly birth. *p*

Sw. Gr. Sw. Gr.

Man. Ped.

Sweetly through the night.

mf

mf

Man.

Soprano Solo.

p

List! The hap-py mu-sic a-wakes all na-ture round;

Contralto Solo.

p

List! The hap-py mu-sic a-wakes all na-ture round;

Sw.

p

mp

Hear the answ'ring hill-tops in e-cho sweet re-sound: 'Tis of One they

Hear the answ'ring hill-tops in e-cho, e-cho sweet re-sound:

p

cres.

sing,— One of low-ly birth, Who left a crown of glo-ry, And

mp

'Tis of One they sing, One of low-ly birth, Who left a crown of glo-ry, And

cres.

Sweetly through the night.

rit. *f a tempo.*
 came to sin - ful earth. Chime, ye bells of Heav'n,
rit. *f a tempo.*
 came to sin - ful earth. Chime, ye bells of Heav'n,
p Soprano.
 Chime, ye bells of Heav'n, o'er the
Alto.
p Tenor.
 Chime, ye bells of Heav'n, o'er the
Bass.
rit. *Sw.*
Gr. *a tempo.*
Ped. *rit.*

o'er the sleep.ing earth; Let your tongues ring out the sto - ry of the
 o'er the sleep.ing earth; Let your tongues ring out the sto - ry of the
 sleep - ing earth; Let your tongues ring out the sto - ry of the
 sleep - ing earth; Let your tongues ring out the sto - ry of the

Heav'n - ly birth: Chime through out the long night, nor cease your joy-ful

Heav'n - ly birth: Chime through out the long night, nor cease your joy-ful

Heav'n - ly birth: Chime throughout the long night, nor cease your joy-ful

Heav'n - ly birth: Chime through out the long night, nor cease your joy-ful

Gr.

[illegible]

First system of the piano introduction, featuring a treble and bass staff with a key signature of two sharps (F# and C#). The music consists of arpeggiated chords and moving lines in both hands.

Second system of the piano introduction, continuing the arpeggiated texture. A *mf* (mezzo-forte) dynamic marking is present in the bass staff.

mf Soprano I.
Now they tell the tale of Shep-herds from a - far, Watch - ing thro'the

Soprano II.
Now they tell the tale of Shep-herds from a - far, Watch - ing thro'the

mf Contralto I.
Now they tell the tale of Shep-herds from a - far, Watching watch - ing thro'the

Contralto II.
Now they tell the tale of Shep-herds from a - far, Watching watch - ing thro'the

Piano accompaniment for the vocal entries, featuring a treble and bass staff. The music consists of arpeggiated chords and moving lines in both hands.

dark night to see the glit - t'ring star; Now they tell the sto - ry

dark night to see the glit - t'ring star; Now they tell now they tell the story of the

dark night to see the glit - t'ring star; Now they tell now they tell the story of the

Piano accompaniment for the final phrase, featuring a treble and bass staff. The music consists of arpeggiated chords and moving lines in both hands.

Sweetly through the night.

molto cres.

of the won - drous love — of Him, who liv'd and suf - fered, the

won - drous love of Him, who liv'd and suf - fered, the

molto cres.

cres.

rit. Tutti. f. a tempo.

Great king a - bove, Chime, ye bells of Heav'n o'er the sleeping

rit. f. a tempo. Tenor. f.

Great king a - bove, Chime, ye bells of Heav'n o'er the

Bass. a tempo.

Chime, ye bells of Heav'n o'er the sleeping

f. a tempo.

earth; Let your tongues ring out the sto - ry of the Heav'n - ly

earth; Let your tongues, let your tongues ring out the sto - ry of the Heav'n - ly

earth; Let your tongues ring out the sto - ry of the Heav'n - ly

Sweetly through the night.

birth; Chime through-out the long night, nor cease your joy-ful

birth; Chime through-out the long night, nor cease your joy-ful

birth; Chime through-out the

mf *cres.*

lay, Chime un-til the a-wak-ing of the glo-rious day.

Chime un-til un-til

lay, Chime un-til un-til the a-wak-ing of the glo-rious day.

ff allarg.

Sweetly through the night.



latter is faulty, departure from pitch standard will be more or less frequent.

The musical defects to which flattening may be traced are quite as numerous as the mental, physical, and material defects; but their name is more familiar to and their nature more generally admitted by the general musical public than are the defects we have previously alluded to. Most of the causes of flattening which can be traced to a purely musical source are personal defects, peculiar to the individual singer, such as the adoption of an awkward attitude, a faulty style of breathing, a bad method of voice production, an indecisive attack, or a defective ear, with, perhaps, an indulgence in too loud singing and indifference to the efforts of neighbouring vocalists to produce expression or to maintain the pitch. But there are two frequent causes of defective intonation for which the choir-master is largely responsible. These are the adoption of too slow a *tempo*, especially in the singing of hymns, chants, and anthems, and the selection of music beyond the vocal range or musical attainments of the choir. The former renders the breathing difficult and causes fatigue both physical and mental, while the latter so absorbs the attention of the singer in difficulties pertaining to compass or notation that sufficient regard is not paid to the maintenance of correct pitch. The competent choir-master is he who, amongst other good things, believes that in the matter of *tempo* there is safety in the middle course, and knows from practical acquaintance with the best church music that there is no lack of compositions for the church of wonderful simplicity but of surpassingly fine effect. Another cause of flattening for which neither the chorister nor the choir-master can be held entirely responsible in a voluntary choir is the balance of parts. This does not mean the numerical balance, for some parts are more penetrating than others, and some voices are stronger, both cases reducing the number of vocalists required for that particular part. But we mean balance of tone, because the members of a part deficient in volume nearly always commence forcing the tone, and that is, perhaps, one of the most frequent causes of flattening.

But the chorister addicted to flattening must not be allowed to use the choir-master or the constitution of the choir as a sort of moral umbrella wherewith to shield himself from censure upon his personal defects. So we will at once proceed to remind him of some of the most distressing of these, at the same time doing our best to suggest a remedy. The first count in the indictment is the adoption of an awkward attitude. How many choristers, especially those of the gender masculine, do we see lounging against, or clutching hold of some seat or article, and adopting a stooping and inelegant posture, instead of standing upright with head erect and shoulders back, so that nothing may impede the free transmission of tone to the congregation whom he is supposed to help to lead or to edify. We have often succeeded in getting rid of a flattening tendency when rehearsing by requesting our choir to stand in some different posture or position, and

we believe that there is more in this suggestion than appears on its surface. But if attitude has produced thousands of cases of flattening, a faulty style of breathing has produced its tens of thousands. How very few choristers breathe deeply enough, and how few can retain their breath for a sufficient period, or emit it with an even and steady flow. With insufficient breath a tone cannot be maintained in perfect intonation, but resembles the sound produced from an organ pipe when the wind is running out. Let the chorister who aims at eradicating flattening, or even avoiding it, exercise deep breathing, inflating the whole of the lungs, and practice steadiness of emission as well as long retention.

Defective voice production is another cause of flattening, and is generally brought about by failure to correctly blend the different registers, and, as regards the higher notes, a throaty production. The forcing up of the lower registers beyond their limits, and the failure to place the voice sufficiently forward in the production of all upper notes, must make the maintenance of correct intonation difficult and, in some cases, impossible. The closing, instead of the opening, of the mouth for the production of sounds of high pitch, and the indistinct enunciation of vowel sounds are among other causes of flattening, all of which can be remedied by a few elementary lessons in voice production and vocal enunciation from a competent teacher.

Indecision in the matter of attack often causes a note to be produced lower than its proper pitch. So many amateur choristers wait to take breath until the moment for singing has arrived, forgetting that breath should be taken at the rests, and, where there are none, at the end of a verbal clause or phrase, by shortening the note previously sung, but never by delaying the note about to be attacked. Late arrivals in a choir nearly always tend to flatness, as hurry means short breathing, and this latter results in failure to maintain steady and even tone and pitch. The correct observance of accent so brightens up the general effect of the singing as to galvanize many a defaulting chorister into renewed tonal activity, in fact it may be said that where the singing is artistically conducted flattening will soon become extinct. In our own experience we have, by attention to some of the points here suggested, succeeded in getting a choir who could not sing a single chant without flattening nearly a quarter of a tone, to go through a whole psalm or a short anthem sometimes without any, and most frequently with but very slight, deviation from the standard of pitch first insisted upon.

The last of the musical defects of a personal character to which we must allude is that of an unmusical ear. With many ordinary people this is an irremediable defect, in which case the best course for them, and the kindest thing they can do for themselves and for their fellow choristers, is to withdraw from places where they sing. Indeed, such people should never be admitted into choirs at all. But few cases are so extreme as the one we have hinted at. In the majority of cases a defective musical organization can be wonderfully improved

by the study of sight singing (combining the Tonic Sol-Fa with the established notation), by good lessons in solo singing, by the study of some instrument—such as the violin—in which more or less perfect intonation is procurable, by a knowledge of musical theory, and by listening to good vocal or instrumental performances. By these, or by any other means which tend to quicken the general musical sensibility, the flat singer becomes alive to his defect and, once conscious of it, he will not be long before he gets rid of it altogether.

But by the choirmaster and the organist there is much to be done to prevent or remove flattening in a choir. The constant practice of unaccompanied music is useful, commencing first of all with short and well-known musical phrases, and afterwards proceeding to those of greater length and difficulty and, perhaps, lesser familiarity. The organist can do his part by avoiding the use of 16 ft. stops on the manuals, and by employing abundance of bright flue stops, especially those of 4 ft. and 2 ft. pitch. Reeds are of no use to remedy flat singing, and equally valueless is the indulgence in a long continued *forte*. But an occasional outburst will often awaken a choir to a sense of its defects, and for the purpose a sudden *sforzato* is preferable to a sustained *fortissimo*. The playing of the melody in octaves, or on a prominent solo stop or combination, will often help to arrest flattening in the people's part, but the most effective device we know of is to sustain a holding note above the motion of the other parts, e.g., in Henry Smart's *Lancashire*,



The occasional employment of a manual accompaniment without pedals affords relief and draws the attention of the choir to deviation from correct pitch, as does even the sounding of a note or chord very slightly in advance of the voices. But all these methods must be done as unobtrusively as possible. The artistic organist desires to help, not to hinder his choir, to hide rather than to disclose their defects, and to encourage them to perfection rather than to show them how far they are from that goal. Lastly, the transposition of a tune or chant into another key will frequently remove all tendency to flatten. The new key need not always be a lower one. Indeed, unless the music runs too high for the choir this new key should, more frequently than not, be a higher one. The only proviso is that it shall be a key producing a brighter effect than the original key. Some choirs manifest a strange tendency to flatten when singing in certain keys or when singing certain musical progressions. Here the watchful choirmaster will be on the alert, and by careful training so as to secure the familiarity which breeds contempt of difficulty in the latter case, and by transposing into a key more suited to the idiosyncrasies of his singers in the former case, he will do much towards avoiding disaster. We

once had to do with a choir who invariably flattened when singing the well-known chant of Elvey in the orthodox key of D, but when the same chant was transposed into E flat all flattening vanished as if by magic. Unfortunately there is no accounting for these things in some cases, but the organist and choirmaster who knows his choir and is known of them will lead them on to musical victory where a stranger would invite disaster and incur defeat. Perhaps there is no department of choir training and organ accompaniment in which the resources of the choirmaster and organist are so severely taxed as in the maintenance of pitch. The writer of this article has cause to know that his words on the maintenance of *tempo* were of service to many organists and earnest church musicians. He would, therefore, conclude this paper with the hope that it may have a mission as useful and extensive as that of its predecessor.

HIGH WYCOMBE NONCONFORMIST CHOIR UNION.

ALTHOUGH the Nonconformist Choir Union has not enjoyed a long existence, it has attained a high place in the estimation of local music lovers, a proof of which was given last month, when a large audience gathered at Union Baptist Chapel to witness the choristers make their debut for the season of 1904-5. The success which has attended the Union's efforts in the past is mainly due to the harmony and good fellowship prevalent among the choristers, who are drawn from all the Nonconformist places of worship in the town. A word of praise is also due to the untiring efforts of the President and Conductor (Mr. John Youens), whose capabilities as a musician are well known, and who at the concert under notice wielded the *bâton* with marked success. Mr. Youens had got together a fine well balanced chorus of seventy strong, in addition to an orchestra, while the items of a varied and lengthy programme were taken from the works of leading composers. The capabilities of the orchestra were heard to advantage in Mendelssohn's "Pilgrim's March," and in Sullivan's "Grand March in D." Every piece by the orchestra was deservedly applauded, and the accompaniments to the chorus left nothing to be desired. The chorus had many difficult pieces to render, and had the desire of the audience been taken into consideration several of them would have been encored. Special mention should be made of the anthems "Praise the Lord" (Smart), and "The King of Love my Shepherd is" (Gounod), and the choruses "Blessed are the men" (Mendelssohn), "Ode to Music" (Nichol), and "Bell upon Organ" (Darnton). The ever-welcome "Excelsior!" (Balfe) was finely given, and was one of the best items of the evening, and a grand finale was supplied by Handel's "Hallelujah Chorus." The soloists were Miss Pierce, Miss Daisy Goodearl, Miss Plumridge, and Mr. D. T. Morris, all of whom sang exceedingly well, and greatly pleased the audience. Messrs. B. Woodbridge and J. Plumridge presided at the piano.

Recital Programmes.

LONDON.—At Exeter Hall, by Mr. J. Harold Soul :—

St. Cecilia March	W. Mason
Andante Pastorale	W. H. Richmond
Processional March	J. Warriner
Selection from Op. 10	Weber
An Idyl (No. 1 in E Major), Op. 3, No. 3	James Lyon
Caprice	Millard Hughes
Intermezzo	Bruce Sicane
Largo	Handel
Allegro Con Brio	Frederick A. Keene
Toccata, Op. 8, No. 2	James Lyon

HECKMONDWIKE.—In the Methodist Free Church,
by Mr. J. W. Burnley :—

Prelude and Fugue (D Major)	Bach
Paraphrase on Rossini's Preghiera	
"Giusto ciel"	W. T. Best
Cantilène Pastorale	Guilmant
Toccata	Dubois
Chanson d'Été	E. H. Lemare
Gavotte—"Yellow Jasmine"	F. H. Cowen
(From the Ochestral Suite—"The	
Language of Flowers.")	
Festive March	Henry Smart

ROCHDALE.—In Wesley Chapel, Castlemere Street,
by Mr. David Clegg :—

Symphony (for Organ and Orchestra)	
No. 1	D. Clegg
Romance	Mendelssohn
Variations on a well-known Hymn Tune.	
Triumphal March	Carl Renecke
Concerto (Ancient)	Chas. Wesley
Fugue in A Minor	Bach
Organ Sonata	Reicha
Overture Dramatique	Thiele
Variations on a Pedal Bass	Seigl-Brahms
"Ye Garrulous Birds" and Patrol	
March	Verdi
Storm Piece—"A Night at Sea"	Kaps
Fantasia and Double Fugue in D	
minor and major	Frank
Finale from an Organ Sonata	Rheinberger

CULLINGWORTH.—In the Wesleyan Church, by
Mr. J. H. Clough :—

Sonata da Camera	Peace
Meditation	Sturges
Celestial Chorus	Edwards
Evening Star	Wagner
O Sanctissima	Lux
Communion	Grisson
Toccata and Fugue in D Minor	Bach
Grand Offertoire	Batiste

GOODMAYES.—In the Congregational Church, by
Mrs. Augood (Miss M. Gibbard) :—

Toccata and Fugue in D Minor	Bach
Pastorale in E	Lemare
Offertoire in G	Wely
Andante Con Moto	M. Augood
Offertoire in D Minor	Batiste
Festive March	Smart
Cantabile	Mendelssohn
Prelude in B flat	Bach
Andante in F	Wely
Festal March	Calkin

SALTAIRE.—In the Congregational Church, by Mr.
Arthur Hall :—

Prelude and Fugue in B flat	Bach
Allegretto in B Minor	Guilmant
Grand Chœur in D	McMaster
Romance in D flat	Lemare
Gavotte Moderne	
Andante and Allegro	Bach

WALTHAMSTOW.—In the Wesleyan Church, by Mr.
H. Walmsley Little :—

Overture In C	Hollins
Nocturne in B flat	
Fantasia in E Minor	Faukes
Andante with Variations	Lemmens
Cantilena in A	Grisson
Offertoire, No. 1, S. Cécile	
Lied	Wolstenholme
Finale in B flat	

NEWPORT (MON.).—In Victoria Road Congrega-
tional Church, by Mr. H. F. Nicholls, A.R.C.O. :—

Cuckoo and Nightingale Concerto	Handel
Chant Sans Parole	Lemare
Spring Song	Hollins
A Sunset Melody	Vincent
Marche aux Flambeaux	Guilmant

SOUTH SHIELDS.—In St. Paul's Presbyterian
Church, by Mr. W. B. Whittaker, Mus. Bac.

Intermezzo	A. Hollins
Sonata II. Op. 50	A. Guilmant
Larghetto from the Second Symphony	Beethoven
Fantasia and Fugue in C Minor	J. S. Bach

LUTON.—In High Town Primitive Methodist Church
by Mr. Fred Gostelow, F.R.C.O. :—

Fantasia in E flat	Faulkes
Barcarolle	W. S. Bennett
Fugue in D Major	J. S. Bach
Overture	Auber
Suite in F Minor	W. R. Driffill
Chant sans Paroles, "Danse des Mir-	
letons	Tschaikowsky
"La Reine de Saba"	Gounod

HENDON.—In Baptist Church, by Miss Elsie F.
Cocks :—

Fantasia	Hoyte
"Quis est Homo" ("Stabat Mater")	Rossini
Offertoire (C Minor)	Wely
Cantilène	Guilmant
Offertoire in D Minor	Batiste
Berceuse	Faulkes

WEST HARTLEPOOL.—In Methodist New Con-
nexion Church, by Mr. J. A. Meale, F.R.C.O.

Grand Chœur	Salomé
Prayer on the Ocean	Weigand
Jerusalem the Golden (varied)	Dr. Spark
Fugue in G Minor	J. S. Bach
March of the Magi Kings	Dubois
Toccata	Dubois
The Storm (by request)	Weigand

BURTON-ON-TRENT.—In George Street Chapel, by Mr. Fred Gostelow:—

Allegro Ma Non Troppo, Sonata in F Minor	<i>Rheinberger</i>
Fugue in A, from Symphony in D	<i>Haydn-Best</i>
Fugue in D Major	<i>J. S. Bach</i>
Scherzo Symphonique	<i>Guilmant</i>
"Prayer" and "Cradle Song"	<i>Guilmant</i>
Overture, "Zampa"	<i>Hérold</i>
Suite in F Minor	<i>W. R. Driffil</i>
"Chant sans Paroles"	<i>Tschaikowsky</i>
"Le Carillon"	<i>Wolstenholme</i>
Marche, "La Reine de Saba"	<i>Gounod</i>

KNOTTINGLEY.—In the Wesleyan Church, by Mr. J. A. Meale, F.R.C.O.:—

Grand Chœur	<i>Salomé</i>
Caprice in G Minor	<i>H. Crackel</i>
Andantino	<i>Lemare</i>
Gavotte Modern	
Concert Fantasia on a Welsh Air	<i>W. T. Best</i>
Selection from "William Tell" Overture	<i>Rossini</i>
Grand Descriptive Fantasia—"The Storm"	<i>Wiegand</i>
Ungarischer Tanz	<i>Brahms</i>
Grand March, "Del Rey de Espana"	<i>Wiegand</i>

Echoes from the Churches.

A copy of "The Choirmaster," by John Adcock, will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The winning paragraph in this issue was sent by Mr. C. R. Dafforne.

METROPOLITAN.

CAMBERWELL.—On Sunday evening, September 25th, on the occasion of the Harvest Festival Services at Camberwell Green Congregational Church, the church choir rendered several anthems, including "Thanks be to God," from "Elijah" with brass and tympani accompaniment, before a very large congregation. Mr. Sydney Woodward sang "Now Heaven in fullest glory shone," from the "Creation," with due effect, and Mr. Frank Grant, F.R.C.O., organist and choirmaster, presided at the organ.

CLAPTON.—On Sunday, September 18th, the Harvest Thanksgiving services were held in the Downs Chapel, Clapton. The building, which had been suitably and artistically decorated, presented a very pleasing appearance to the congregation which filled the place to overflowing. The pastor, Rev. F. G. Benskin, M.A., conducted the services both morning and evening. Well-known hymns were sung, and the special music in the service was of a high order, the choir showing to advantage in the "Te Deum" (Roland Smart), and the Anthems, "Praise the Lord, O my soul" (Michael Watson), and "While the earth remaineth" (Mauder). These were all given in a manner indicating a true spirit of harvest thanksgiving. Mr. W. C. Webb, A.R.C.O., officiated at the organ. It is the custom to hold a harvest festival service at Rendelsham Mission Rooms (a connection of the Downs Church), on the Sunday evening following the Downs festival, the adult service commencing at 8.15. This year the musical service was provided by the Downs choir. The anthems selected were, "O sing unto the Lord with thanksgiving" (Ferris Tozer), "I will give thanks" (Barnby), and "While the earth remaineth" (Mauder). Each of these selections was rendered with fine effect, and contributed in no small measure to the complete success of the festival services.

DULWICH.—A special musical service was arranged in connection with the Harvest Festival at Emmanuel Congregational Church on Sunday, September 25th. In the afternoon there was a full choral service, when, in addition to an anthem and the chorale, "Sleepers, Wake," Mendelssohn's "Hymn of Praise" was given with a full orchestra of 45 performers, and a choir of 60 voices. The soloists were Mrs. F. Field, Miss E. Hart, and Mr. P. Beech. Mr. Martin Klickmann, the organist

and choirmaster of the church, conducted. There was every evidence that the inhabitants of Dulwich can appreciate musical services of this description. The large church was filled to overflowing, and many were unable to obtain seats.

HACKNEY.—London Fields Primitive Methodist Choir rendered yeoman service at the harvest festival held on Sunday and Monday, September 25th and 26th. At the morning service, Chas. Darnton's "Praise the Lord, O my soul" was sung with splendid effect. At the children's service in the afternoon Carey Bonner's setting to "I think when I read that sweet story of old" was very impressively sung by the Misses Emma Brocklesby and Mabel and Ethel Sudborough. In the evening Mauder's "While the earth remaineth" was sung before a large congregation, and made a wonderful impression. During the collection, Stainer's "Ye shall dwell in the land" was given. Two of the anthems were sung again on Monday night (by request), and were received with much applause. The singing of the hymns was also a great success, the accompaniment of Miss E. M. Ward at the organ being judicious. The painstaking work of Mr. F. C. Spooner, the newly-appointed choirmaster, deserves note.

HIGHBURY HILL.—Harvest Thanksgiving Services were held on Sunday and Monday, October 9th and 10th, in the Baptist Church. On Sunday the choir rendered special anthems—including "Praise the Lord, O my soul" (Roland Smart); "Sing to the Lord of Harvest" (Mauder); "He watereth the hills" (Walter Spinney); and "While the earth remaineth" (Mauder), the solos being taken by Miss Hunt and Mrs. S. Thomas. On Monday evening the choir, assisted by friends, gave an excellent rendering of Mendelssohn's "Hymn of Praise"; the soloists were Miss Jessie Wood and Mrs. Winifred Kingston (sopranos), and Mr. R. A. Kingston (tenor). Mr. Harold E. Darke (organist of Stoke Newington Presbyterian Church) presided at the organ. His rendering of an abridged version of the Symphony was received with hearty applause. Mr. Ernest Darke (organist of High Cross C.C.) played additional accompaniments on piano. The soloists' voices were well proportioned one towards another, the ladies' tone blending beautifully in "I waited for the Lord," and the voices of Miss Wood and Mr. Kingston were equally well balanced in "My song shall be," their singing of which was loudly applauded. The chorus was excellent. Mr. Arthur Berridge conducted.

TOTTENHAM.—The Harvest Festival services were held in the High Cross Congregational Church on Sunday and Monday, September 25th and 26th. The Rev. J. G. Watson, of Wood Green, preached in the morning, and the Rev. E. Cornwall Jones in the evening, when the church was so full that many were unable to find room. The choir, assisted by friends, gave a capital rendering of Mendelssohn's "Hymn of Praise," the soloists being Miss Ethel Howe, Miss Eva Knight, and Mr. R. Kingston. The festival was continued on the Monday, when Mr. E. S. Kiek, of Mansfield College, Oxford, preached, and the "Hymn of Praise" was repeated. Much regret was expressed that owing to the ill-health of Mr. E. A. Cowley he was unable to conduct. Mr. E. S. Darke, organist of the Church, conducted with conspicuous ability. The musical accompaniment was in the capable hands of Mrs. E. A. Cowley, who presided at the piano, and Mr. Herbert Collison, who took the organ. The church was very tastefully decorated. We understand Mr. Ernest S. Darke has been appointed choir-master.

WALTHAMSTOW.—An organ recital, in connection with the opening of the new organ in Church Hill Wesleyan Church, was given by Mr. Louis F. Goodwin, organist of Mildmay Park Wesleyan Church, who played with his usual taste and skill pieces by Rheinberger, Maxfield, Bach, Batiste, Wely and others. Mr. Leonard Buxton was the soloist.

PROVINCIAL.

BARROW-IN-FURNESS.—On Sunday, October 2nd, the choir festival was held in the Greengate New Wesleyan Church. Two sermons were preached by the Rev. W. Bailey, of Jamaica. The music for the morning service was Jackson's *Te Deum* in E flat, and "The Lord is my Shepherd" (Macfarren). In the afternoon Root and Bradbury's sacred cantata, "Daniel," was performed by the choir under the baton of Mr. Isaac H. Pearce, choir-master. Miss Townson was the organist. Accompaniments for the soloists were played on the piano by Mrs. Jones. The soloists were as follows:—Soprano, Miss A. Watson; mezzo-soprano, Miss S. Edmondson; tenor, Mr. W. Thompson; baritone, Mr. J. H. Pearce; bass, Mr. F. Whittaker. Mr. F. Gabriel was advertised as baritone soloist, but did not appear, and Mr. J. H. Pearce, the conductor, who is himself a baritone of no mean order, took his place, and sustained his dual rôle admirably. The choruses were splendidly rendered by the choir, "In God is our trust," "Sing, O Sing," and the final chorus "Freedom again is bringing," deserving special mention; the attack and release, being simultaneous, and the general effect, good. The unaccompanied chorale, "Once more the spot," was very effective. The whole work was a distinct success, and great credit is due to all those concerned. At the evening service, the introit was "I will arise," the anthem Root's "Magnify, Glorify." The rendering of this anthem was somewhat laboured—the leads were taken up with a lack of precision. The soloist was Mr. W. Barwick, tenor, who sang with much taste and feeling "If with all your hearts" (Elijah). His sweet tenor voice was heard to great advantage. The whole day's proceedings were musically and financially very successful.

EGHAM HILL.—The harvest thanksgiving services were held in the Congregational Church, on Sunday, September 25th. Sermons were preached by the pastor, the Rev. H. Orme. The pretty Gothic

church was beautifully decorated. The following anthems were well rendered by a good full choir:—"Praise the Lord, O my soul" (R. Smart), "O worship the King" (H. E. Nichol), "Thou visiteth the earth" (Caldicott). The congregations were very good, and at the evening service late comers were turned away. At the close of the service Mr. S. Janes, the organist, gave a short organ recital.

ENFIELD HIGHWAY.—Mr. F. Spencer Johnson (of London), a converted actor of the United States, was petitioned by 200 male employees at The Royal Small Arms factory, Enfield Lock, to revisit Totteridge Road Baptist Church, for the purpose of giving to the people further Evangelical Services of Speech and Song, with his own auto-harp accompaniment. Mr. Johnson cheerfully responded on Sunday and Monday, 9th and 10th October, when he spoke and sang with great fervour and appropriateness. Mr. Sydney Bentley was, as usual, at the organ, whilst Mr. Thos. Spurgeon conducted his large choir. The services were productive of much benefit.

FOLKESTONE.—Harvest Thanksgiving Services were held at Radnor Park Church on Sunday, September 25th. Special music was rendered by the choir under the direction of Mr. W. F. Jupe; the Evening Anthem being, "While the earth remaineth" (Mauder). Mrs. Ostler efficiently presided at the organ.—On Tuesday, October 18th, a musical service was held in Grace Hill Wesleyan Church, when selections from the new Methodist Hymn-Book were given by the choir, under the wise direction of Mr. Bramley. The selections were admirably chosen and very expressively rendered. Solos were given by Miss Rainford, Miss Newall, and Miss Lippop, a marked feature being the clearness of the words. Mr. E. Minshall was in the chair, Mrs. Walton presided at the organ.

GLASTONBURY.—An excellent concert was given last month in the Congregational Church schoolroom in aid of the funds of the Somerset Sunday School Union. The following took part: Misses M. Chamberlain, E. M. White, Mills, Rillstone, L. Chamberlain; and Messrs. A. W. Stacey, J. Crees, J. Thorn, and Earle. Mr. W. Chamberlain, of Bournemouth, gave several selections on the organ. A very pleasant evening was spent.

HUNSTANTON.—Miss May Cliff, organist for some years at Union Church, Hunstanton, and daughter of Rev. R. A. Cliff (the popular pastor of that church), has just passed her final examination for the "Mus. Bac." degree at Durham City University.

NEWPORT (MON.).—The annual Festival of Thanksgiving for the Harvest was held in the Victoria Road Congregational Church on Sunday, October 2nd, when special sermons were preached by the Rev. H. Elwyn Thomas. The Church was tastefully decorated by the ladies of the congregation, and displayed some fine specimens of flowers, fruit, etc. At the morning service, the *Te Deum* was Stanford in B flat, and at the evening service a Harvest Carol, by Mauder, was rendered, a solo by Miss Annie Lloyd, and, after the Benediction, Handel's "Hallelujah Chorus." Mr. H. F. Nicholls, A.R.C.O., presided at the organ, and on the Monday following gave a recital, assisted by Miss Jennie Ellis, the double prize winner at this year's National Eisteddfod. There was a large congregation, and a collection was taken for the choir fund.

OUTLANE, NEAR HUDDERSFIELD.—On Saturday, October 1st, the Wesleyan Chapel was re-opened after being closed for some weeks for painting and decoration, and the cleaning of the organ. In the afternoon a public service was held, with the Rev. W. Arrowsmith, of Bradford, as preacher. A public tea meeting was held in the schoolroom, followed by a public meeting in the chapel. The anthems "Magnify, Glorify" (Root), and "Great is the Lord and marvellous" (Sydenham), were rendered by the choir, accompanied on the organ by Mr. J. W. Batley. The services were continued on Sunday, October 2nd. The morning anthem was "O taste and see" (Goss), and the evening anthem "Come unto Him" (Gounod). At the Methodist New Connexion Chapel on Sunday, October 2nd, the Sunday School anniversary music was repeated at the morning and evening services. In the afternoon a musical service was held, when an interesting programme was rendered by the choir, with Mr. J. H. Noble as organist.

OWESTRY.—Harvest Festival Services were held at the Wesleyan Church on September 25th. The church was beautifully decorated, and the services were most successful. In the afternoon a musical service was held. Mr. C. S. Denniss presided, and Mr. B. Barclay, Miss Edwards, Mr. E. Griffiths and Mr. Edwards assisted. The performance of the choir reflected much credit on the able conductor, Mr. John Roberts, to whom the church is under a deep debt of obligation for his untiring efforts to improve the musical part of the services. The anthems, "O worship the Lord," "Praise the Lord," and "O Lord of Heaven and Earth and Sea," were very effectively sung by the choir, and were much enjoyed by a large congregation. Mr. Dannatt ably presided at the organ, and valuable assistance was given by Mr. Barclay's Band, Miss Lloyd and Mr. Ben Rogers. A Harvest Thanksgiving Service was held at Christ Church (Congregational) on Thursday, October 6th, when the Rev. W. H. Mason preached to a good congregation. The pastor, the Rev. J. J. Poynter, was also present. Mr. J. H. Ollerhead, the organist, played special voluntaries. Three harvest hymns and Psalm 97 were sung, and the anthem was Maunders' "Praise the Lord, O Jerusalem." Mrs. M. E. Williams took the solo parts. The offertory was for the medical charities of the town.

PONDERS END, ENFIELD.—The Harvest Thanksgiving services on Sunday, October 2nd, were an unqualified success. A pleasing feature in the festival was the music, with Mr. W. Scott as organist, and a choir of forty. A fine selection of harvest hymns was sung with taste and feeling. An anthem "Praise the Lord, O my soul," was given at the evening service.

RICHMOND, SURREY.—The Harvest Thanksgiving services in connection with the Vineyard Congregational Church were held on Sunday, October 16th. Appropriate sermons were preached at both services by the pastor, the Rev. Archibald Johnstone. The congregations were very large, especially in the evening. The sacred building was lavishly decorated with palms, ferns, corn, fruit, vegetables, flowers, and other seasonable adornments. Special music was given during the day, at the morning service the choir rendering the Te Deum (Frank Lyne, Mus. Bac.), with good effect. The evening service, which included suitable hymns, chant and anthem (Maunders' "Praise the Lord, O Jerusalem,") was followed by a musical recital, the choir, under the direction of their able

conductor, Mrs. Frank Lyne, giving selections from the sacred cantata, "The Good Shepherd" (J. F. Barnett). The interpretation of the choruses gave abundant proof of the perfect training the choir had received, and this, coupled with the enthusiasm of the singers, naturally resulted in the splendid performance which was listened to with such marked attention. The bulk of the solo work was taken by Mrs. Frank Lyne in splendid style; other solos being entrusted to Miss Lilian Lenzer, and Messrs. Leonard, Sidney and Edward Deayton. Miss Jessie Matthews presided at the organ, and added very materially to the success of the recital as well as of the day's services of praise by her always brilliant accompaniments and voluntaries. On Sunday afternoon, October 16th, the Harvest Festival service of the Sunday School connected with the Duke Street Baptist Church was held. It had been announced that all gifts of fruit and vegetables would be in due course forwarded to the late Rev. C. H. Spurgeon's Orphanage at Stockwell, to be distributed amongst the children, and, as a result, the large table placed before the platform was very soon heavily stocked with tempting piles of all manner of good things. A very commendable rendering of the service of song, "Harvest Home," was given by a choir mainly composed of Sunday School scholars, assisted by a few adult friends. The superintendent, Mr. C. F. Dafforne, presided, and read the connecting passages of Scripture. Beside the service of song, the programme included the duet "O lovely Peace" (Handel), sung by Miss Nellie A. House and Mr. Chas. R. Dafforne, and the anthem "Praise the Lord, O my soul" (R. Smart), rendered by the Duke Street contingent of the N.C.U. Crystal Palace Choir. Mr. Chas. R. Dafforne accompanied the service throughout.

ROCHDALE.—Mr. D. Clegg gave an interesting Organ Recital in Wesley Chapel on September 24th; the programme will be found in another column. Miss Cissie Butterworth was the vocalist, and her singing was much appreciated, several items being encored.

SEELY PARK, BIRMINGHAM.—Harvest Festival services were held in the Baptist Church on Sunday, September 25th. The choir, under the direction of the organist and choirmaster Mr. Harold S. Smets, sang well, and a good interpretation of Vine Hall's "Praise, O praise our God and King," was given at the morning service, and in the evening to a crowded congregation Stainer's "Ye shall dwell." It is noteworthy that of late the choir have made marked progress, and their efforts are much appreciated as evidenced by the increasing numbers to the congregation. The Rev. F. C. Fuchs (Pastor), who preached at each service, contributes not a little to the interest in the choir by his loyalty to them and their work.

SHEFFIELD.—Harvest Festival Services were held in Don Road Wesleyan Church on Sunday, September 18th. In the afternoon the choir gave a fine rendering of Chas. Jessop's Cantata, "Gathering into Barns." Miss Blanche Newton was responsible for the soprano solo work, Mr. Hy. Bailey for the tenor, and Mr. J. R. Garner for the bass. In the evening the preacher was Mr. Nelson J. Alderson, and special music included, "Ye shall dwell in the land" (Stainer), "Lord of the Harvest" (Chas. Jessop). The day's proceedings passed off splendidly. The choirmaster was Mr. R. Garner, and Mr. Jno. D. Adams presided at the organ. In connection with the festival, a concert was given

in the schoolroom on Monday, September 19th, which included two pianoforte solos ("Heller's Tarentella," and ("Polish Dance,") Scharwenka, by Miss A. Leadbeater; "Abide with me" (S. Liddle), and "By the fountain" (S. Adams), by Miss Platts (contralto); "A Hundred Fathoms Deep" (Jude), Mr. J. R. Garner (bass). All were well rendered, and enthusiastically received by an appreciative audience.

STIRCHLEY, BIRMINGHAM.—At the church of the Methodist New Connexion successful Harvest Festival Services were recently held. At the morning service Darnton's "The Glory of the Lord" was very efficiently rendered; at the afternoon service Farebrother's anthem "O Give Thanks"; whilst at the evening service, which was crowded out, the choir gave creditable rendering of Darnton's anthems, and Meale's appreciated setting of "Abide with me." Mr. Leonard, the organist and choirmaster, is deserving of much praise for the good results which accrue from his labours among the choir. The Rev. W. Madgen was the preacher at each service, and the collections were well up to the average.

TORQUAY.—The Harvest Festival Services in connection with Belgrave Congregational Church, took place on Sunday, September 25th. Special sermons were preached to large congregations by the Pastor, the Rev. J. Charteris Johnston, and the church was most tastefully decorated under the superintendence of members of the choir. Special music was rendered under the direction of the organist and choirmaster, Dr. Orlando A. Mansfield, F.R.C.O., the singing being, on the whole, the best ever achieved by the present choir. The anthems were Vine Hall's "O worship the King," in which the verses for soprano and for men's voices were respectively rendered with expression and vigour; Barnby's "Lord, how manifold"; and Dr. Garrett's Evening Service in F. Special hymns and appropriate chants were also sung. Dr. Mansfield presided at the organ and played, amongst other items, Bach's "Fantasia in G minor," a movement from Mendelssohn's 5th Sonata, and Berthold Tours' "Fantasia in C." As an outcome of the increased interest and enthusiasm exhibited by the choir of Belgrave Church in the musical training afforded them under the control of their present choirmaster, Dr. Mansfield, a movement has been set on foot for the establishment of a Choral Society, to be known as the Belgrave Choral Society. The promoters, all of whom are members of the choir, have approached Dr. Mansfield and secured his assistance as conductor, with the result that the Society of over thirty members has been organised within a week. The conductor has selected for first rehearsal Spohr's "God, Thou art great"; Dr. Mansfield's Prize Festival Anthem, "We declare unto you"; Dr. Rea's "To Spring"; a number of standard part-songs; and a new part-song by the conductor, entitled "Love cannot die," specially composed for and dedicated to the Society. Mr. Purcell J. Mansfield, L.L.C.M., is acting as accompanist to the Society.

TUNBRIDGE WELLS.—The Harvest Festival Services in connection with Emmanuel Church were held on Sunday and Monday, September 25th and 26th. There was a large congregation on the Sunday morning, and the building was crowded on the Sunday and Monday evenings. Special anthems, etc., were sung by the choir at all services, and both Miss Fannie Palmer (who sang Costa's "I will extol Thee") and Mr. Joseph Holland excelled them-

selves in their respective solos on Sunday evening. The Monday service, which consisted almost entirely of music, included selections from the oratorios, anthems and solos. The choir, which was augmented for the occasion, acquitted themselves admirably, the soloists being the Misses Nellie Oliver and May Jones, and Messrs. Joseph Holland and Thos. Rainger, who were all in good voice. Mr. Percy Prior was at the organ. On the following Sunday, October 2nd, the Rev. W. H. C. Palmer, who is leaving for Coventry, preached his farewell sermons. The choir sang Woodward's "Radiant Morn" by desire of Mr. Palmer, at the evening service.

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Open Diapason (No. 2)	8 "	58 "
Gamba	8 "	58 "
Hohl Flute	8 "	58 "
Wald Flute	4 "	58 "
Principal	4 "	58 "
Twelfth	2 1/2 "	58 "
Fifteenth	2 "	58 "
Trumpet	8 "	58 "

Swell Organ.

Lieblich Bourdon	16 ft.	58 pipes.
Open Diapason	8 "	58 "
Lieblich Gedact	8 "	58 "
Viol di Orchestra	8 "	46 "
Vox Celestes	8 "	46 "
Gemshorn	4 "	58 "
Lieblich Flute*	4 "	— "
Fifteenth	2 "	58 "
Mixture (3 ranks)	— "	174 "
Cornopean	8 "	58 "
Oboe	8 "	58 "
Tremulant	— "	— "

Choir Organ.

Viol	8 ft.	58 pipes.
Dulciana	8 "	58 "
Lieblich Gedact	8 "	58 "
Harmonic Flute	4 "	58 "
Piccolo	2 "	58 "
Orchestral Oboe*	8 "	— "
Clarinet	8 "	58 "

Pedal Organ.

Open Diapason	16 ft.	30 pipes.
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Flute	8 "	30 "
Principal	8 "	30 notes.

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Queen Mab. For orchestra and chorus. By Josef Holbrooke.—Another of the Leeds Festival novelties. There is some good writing in it, but there is not much to attract in it.

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